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10:15 Church Music Conference, Mr. Charles N. Boyd, chairman. Papers by Mr. William Benbow, Mr. Harvey Gaul, Father Bonvin, Mr. N. Lindsay Norden, and others.

THURSDAY AFTERNOON.

1:30 Illustrated lecture by Dr. Carl E. Seashore of the University of Iowa.

2:00 An Untrodden Field in Music Teaching, by Mr. Frederic Lillebridge.

2:30 Public School Music and Standardization Conference. Papers by Mr. Karl Gehrken, Prof. H. C. Macdougall, and others.

THURSDAY EVENING.

6:00 Annual meeting of the International Musical Society, United States Section.

Membership in the Music Teachers' National Association is open to any person actively interested in music, subject of course to the approval of the Executive Committee. The fees are as follows: Full members pay \$3, receiving ticket to all

sessions, with the volume of Proceedings issued later; partial members pay \$1.50, receiving ticket to all sessions, but not the book. Remittance may be made by check or postal order to Waldo S. Pratt, Assistant Treasurer, 86 Gillett Street, Hartford, Conn.

The present officers of the Music Teachers' National Association are President J. Lawrence Erb, Urbana, Ill., Vice-President Adolf Weidig, Chicago, Ill., Secretary Charles N. Boyd, Pittsburgh, Pa., Treasurer Ralph L. Baldwin, Hartford, Conn., Executive Committee Edward B. Birge, Indianapolis, Ind., Kate S. Chittenden, New York City, Hamilton C. MacDougall, Wellesley, Mass., O. G. Sonneck, Washington, D. C., and Francis L. York, Detroit, Mich., Editor and Assistant Treasurer, Waldo S. Pratt, Hartford, Conn.

Instrumental Work with Juveniles---Its Value and Significance

By WILLIAM ALFRED WHITE.

Des Moines, Iowa

There is a large amount of musical talent latent in many school children that does not find expression through the ordinary channels of school music in song, no matter what materials or methods may be employed.

This is not a new idea. Many have had the same thought, and some have worked it out in a practical way.

The playing of a musical instrument calls into action faculties that are quite different from those exercised in singing, and affords an opportunity for a musical outlet that may be just as educational, just as

valuable, just as vocational, and just as cultural as the time-honored singing.

The underlying technical facts and relations in music are fundamentally the same, regardless of what form they may take in practice. The essentials of time, measure, rhythm, names of tones, etc., etc., are exactly the same, whether used by the small child in the lower grades, or by the singer in church choir or grand opera; by the tyro on the cornet and fiddle, or by the greatest virtuoso living. From the simplest vocal melody to the greatest modern symphony for

the orchestra of a hundred players, all the essential musical facts are the same.

Singing is not primarily or secondarily a manual art. It calls for no dexterity or mastership of arms, hands, fingers. Singing is primarily a matter of the mind and reflex action; it calls for a response to musical impulse and feeling without any first-hand appeal to muscular control; for this very reason it does not appeal to every boy and girl. Many minds are so constituted that they like to see and feel themselves doing things with their muscles; like to consciously rule something; like to sense and master the mechanics of things.

When a person plays the violin, or wishes to learn any of the stringed instruments played with the bow, the two arms, the fingers on each hand, etc., must perform different mechanical movements, and the player must secure muscular control of these varied movements. When a wind instrument is played the mind and body must be under control; the muscles must feel themselves under mastery, more or less complete.

Every normal child delights in physical activity, and the playing of a musical instrument appeals to this normal instinct.

For a year I investigated and informed myself as to what others had done; what experiments had been tried; what successes had been achieved, and what failures had been made. Long before the year had passed I was firmly convinced that the violin, and other orchestral instruments could be taught in classes to school children, provided certain conditions could be met. These conditions are, first, methods suitable

for class instruction. These were easy to find. Second, live-wire teachers of such instruments who would possess the many-sided qualifications necessary for success. These qualifications are: real musician-ship; a sufficient mastery of the instrument they would teach; an in-born ability as a teacher; an understanding of children; unbounded enthusiasm; a lack of over-sensitiveness to discords in the playing by beginners; and a willingness and capacity to learn many things not taught, or possible to be taught, by their private instructors.

One cannot discover teachers with these qualifications by calling their needs from the housetop or in the market place. Instead, one must become acquainted with teachers, without letting them know they are being observed or studied. Fortune favored me in a particular instance before the year had closed. In one grade building the principal had desired an orchestra. Without consulting the superintendent or the music department this principal made her plans, and proceeded, with success. She knew a young lady who was an excellent violinist and a good musician, and engaged her to take a number of grade children who could toot a little, pound a little, saw and scrape a little, and start a juvenile orchestra.

One day late in the spring I happened to have business in that building. I heard orchestral noises, and discovered in the kindergarten room an orchestra of thirteen, composed of children from the third grade up, with violins, cornets, piano, a trombone, and drums. They were playing correctly in time and tune, and giving a creditable performance.

I watched this teacher during the rehearsal; after it was over visited with her, and found just the qualifications I had been seeking. This orchestra was encouraged in various ways, the action of the principal was approved, and just before the schools closed this group of children gave a concert to the patrons which was well attended, netting the sum of twenty-five dollars for the benefit of the music work in that building.

After the schools had closed I talked with the leader of this orchestra, told her of my hopes and plans, asking her to investigate various methods of instruction, with a view to the enlargement of the work this present year. All through the summer vacation period I kept silence, leaving the thought to grow in her mind. In the fall, the week before school opened she came back to me, enthusiastically anxious to begin the teaching of violin in classes, and to form other orchestras. By the time the first week of school was over she had every afternoon filled with class work, and three orchestras started.

The enthusiasm of this teacher and her classes spread so that within ten days I had seven others, all well qualified, ready to begin work. Today, seven weeks after school has opened these seven are quite busy teaching violin, or training orchestras in various buildings, and I have three teachers waiting for new classes to form. We have a juvenile orchestra of twenty-two members, made up of children who could play fairly well, from various buildings.

The interest aroused by the violin classes very quickly manifested itself through an insistent demand for

classes in other orchestral instruments. Two well trained musicians who could teach various instruments were discovered, and both are busy, teaching classes in cornet, trombone, clarinet, flute, and drums. Several classes have as many as eighteen members.

In a number of buildings, other than those included in the preceding paragraphs, this line of work has discovered to themselves several of our regular grade teachers capable of such orchestral leadership. These latent talents have been unearthed, and are now used to lead orchestras made up of children who could already play the various instruments.

Enthusiasm runs high; parents, principals and teachers, as well as children, are happy in this new mode of musical opportunity and outlet. Nevertheless, the school board pays no salaries, has appointed no teachers for this work, has not as yet officially recognized it, and has taken no official action except to follow the sentiment of the community, allowing school buildings to be used for broader community purposes than merely the usual school activities. The work has received the active and enthusiastic support of the superintendent, Mr. Z. C. Thornburg, while principals and school officers generally have been excellent boosters.

The plan of action is as follows. Classes meet after school hours, at 3.40; each child pays fifteen cents for the class lesson, or for the hour of orchestral practice; the outside teachers collect this fee for themselves; the principal or other school officers, are not responsible for the fee, tho of course, the principal or one of the regular teachers is present during a lesson or practice period;

the fee goes directly to the teacher, with no deduction whatsoever. Our regular teachers who have taken up the work give their time without extra compensation, but of course will be kindly remembered when the time comes for indicating the efficiency of teachers.

Three of the enterprising dealers of our city offered to supply instruments as good, under the same guarantees, and for the same prices, as we could secure from the wholesalers of Chicago, New York, or Boston. So the children, accompanied by their parents, go to the stores, pick out the instruments themselves, buy the instruction books, music racks, strings and all other accessories, thus relieving the teachers of all responsibility in this direction.

For the violin classes the work by Dr. Albert G. Mitchell, of Boston, published by the house of Ditson, "The Public School Class Method For Violin" is eminently practical. Various methods for the other orchestral instruments are quite useful. The publishing houses of Ginn and Co., Oliver Ditson Co., J. W. Pepper, John Church and Co., and Carl Fischer publish excellent collections for young orchestras wherein the violin parts are in the first position, and the other orchestral parts are easy; yet the music is good and conducive to the cultivation of good taste. One of the superior collections is "Music For The Community Orchestra" published by the Willis Music Co., of Cincinnati.

In all our class room work in singing, from the third grade up, we insist upon the children knowing all the technical facts involved in each song which comes before them for study. In each the key is named,

the location of the keynotes is learned, the names and location of the notes of the tonic chord is discovered, the time is named and understood, etc., etc. Every bit of this work is immediately applicable to the classes in orchestral instruments, consequently the teachers do not have to give instruction in these elements, but devote their time to the technical points of the instrument involved, and the working out of this same knowledge in a practical way.

We have three large high schools, each of which has an orchestra. The smallest has sixteen members, the next has thirty, and the largest has thirty four. We have two military bands, one with thirty-two members at West High, and one with seventeen members at East High. From the classes in orchestral instruments now forging ahead in the grades, and from the juvenile orchestras, as time goes along, the high school bands and orchestras will be recruited; these children will enter the larger organizations with experience, orchestral routine, and a taste and desire for such work with the result that the whole standard will be raised, and many things now impossible will be comparatively easy to accomplish.

One of our daily papers, The Capital, has a Newsboys' Club of nearly five hundred membership. We have organized a boys glee club and an orchestra as part of their activities. This particular feature is taken care of by the Board of Education as a part of the night school work.

For many years great efforts have been put forth by municipalities, various organizations, and music lovers of wealth for the encouragement of great symphony orchestras.

Many cities can boast of such orchestras now, while others are still heroically struggling with the problem, meeting more or less successfully the difficulties involved. Yet it is safe to say that fully ninety per cent of the players in such orchestras are foreign-born, with foreign training. Doubtless the great cause for this is the fact that we have not permitted children with inclinations in this direction to begin early enough, and to consistently pursue the mastery of such instruments.

The playing of an instrument in an orchestra, great or small, opens up a splendid means of livelihood, hence the development of school orchestras, and the introduction of such instruction in the schools, and the consistent encouragement of these activities, if looked at from the utilitarian standpoint alone may be just as truly vocational as the training of wood workers, of printers, of the manual training in general; or may be considered to be just as vocational as the training we gave in commercial departments.

The effect upon the regular routine of music work may be easily marked by its benefits. The ultimate good results may be left to the vision of the far-sighted who know that great benefits may accrue from small beginnings.

TAKING THINGS AS THEY ARE!

By Mrs. Ann Dixon, Duluth, Minn.

You have asked for a message—"Something of difficulties overcome or plans hoped for."

Coming to Duluth last year, with hopes high, full of enthusiasm, keen for work—I encountered conditions, some of purely local color, which

would not and could not be understood by outside people. Were I to write of difficulties, seemingly unsurmountable obstacles, which have been only partially overcome, it would fill the bulletin, so I shall write of a few things which cause us to feel a little optimistic over the situation of music.

In the High Schools the organization of a chorus and the beginning of class work demanded immediate attention. A new High School had been opened in the West end which was the outgrowth of a small industrial High. Here music had not entered, except in a most casual way. At the Central, another High School, with an enrollment of about 1400 pupils, music had been given one period a day, for a chorus of picked voices, called a Musical society. This formed a nucleus for a choir, which sang at all assemblies, the chorus numbering from thirty or forty up to as many as could unite at the period assigned.

The grade work had been carried on by one teacher for thirty-eight schools, text books were lacking in some places and in others places what they had were poor. Part work in some schools was below par and boy voices, especially changed voices had not been encouraged, so that boy voices in the High School were at a premium.

With two teachers to start the reorganization—it was decided for us, that one should take the grades, the other the High School work. So one teacher traveling 27 miles, the length of our city, and climbing one mile high, reached all grade schools once in a long while.

The High School work we divided—two days at one (West) and three